



15 HOURS OF BONDAGE

NUMBER ONE
ADULTS ONLY
\$7.00



**ILLUSTRATED
REVIEWS OF
VIDEOCASSETTE
BONDAGE
PROGRAMS
STARRING SALLY
ROBERTS & HER
FRIENDS!**

**COMPLETE
BONDAGE VIDEO
DESCRIPTIONS!**

**THE FIRST 15
SALLY ROBERTS
BONDAGE
PROGRAMS,
REVIEWED &
WRITTEN BY
"ATREUS"**



15

HOURS OF BONDAGE

STARRING SALLY ROBERTS AND HER FRIENDS

Number One

HARMONY COMMUNICATIONS—CELEBRATING
THE PSYCHOLOGICAL POWER OF THE BOUND
BEAUTY WHOSE "LOVE BONDAGE" IS AS MUCH
FOR HER PLEASURE AS OURS

"ATREUS," WHOSE REVIEWS THESE ARE, IS AN AUSTRALIAN FEATURES CONTRIBUTOR TO BONDAGE LIFE AND BONDAGE PARADE. HE IS BEST KNOWN FOR HIS BONDAGE SCHOLARSHIP AND PICTORIAL SEQUENCES OF SUCH FELLOW AUSTRALIAN BONDAGE ENTHUSIASTS AS ROBYN ANN MASON, BOBBY CARMICHAEL, TARA HAMILTON, AND SARA FOSTER. THESE REVIEWS WERE WRITTEN AT HARMONY'S REQUEST AND CONSTITUTE A SOLID AND EXTREMELY DETAILED DESCRIPTION OF THE PREVIOUSLY UNDER-DESCRIBED ARROW VIDEOCASSETTE PROGRAMS. A SECOND VOLUME OF REVIEWS OF THE ARROW PROGRAMS WILL BE RELEASED WITHIN A FEW MONTHS.

15 HOURS OF BONDAGE, January 1984

is produced as an adult entertainment. It is a quarterly publication of London Enterprises Limited and distributed by Lyndon Distributors Limited, 15756 Arminta Street, Van Nuys, California 91406. All material in this publication is copyrighted by London Enterprises Limited and may not be reproduced in any form without the expressed consent of the publisher. No subscriptions accepted. Publisher assumes no responsibility for unsolicited materials. Return postage and wrapping must accompany all correspondence, manuscripts, artwork and photographs. Printed in U.S.A.

This magazine is published in the interest of informing and educating the adult public on the various forms and means of sexual expression. It is this publisher's belief that every adult has the right to view such material. Any similarity between the fictional or semi-fictional persons or places portrayed in this publication and real persons or places is strictly coincidental. All persons depicted in this publication are professional models, at least 18 years of age, portraying fictional roles. This magazine is not intended for minors. Under no circumstances are minors to be offered, possess or purchase this publication

When Harmony first approached me about reviewing the Arrow inventory of video programs, I must confess to being just the slightest bit apprehensive. I had long admired Arrow's work from the wonderful Sally Roberts magazines, but couldn't help wondering what sort of live action video product Arrow people could deliver.

I needn't have worried. Arrow is a class act all the way down the line.

First of all there's Sally, a real honey, a true bondage superstar. Having Judith Wilson, Susan Blair, Cody Nichole, Laurel Blake, Libby Curtis, Kim Stratton, Teri Martine, Jani Logan and Toni Angetelli on hand to help her out just about guarantees that nothing can go wrong in the quality department.

As for the bondage, well, Arrow bondage is the *real* thing, let me assure you of that. John Willie would've been proud. Just about every tie-up ever conceived gets a look-in, plus a few Gwendoline never got to try - the hanging hogtie, the Brian Sands gag and the double-gag, some chair ties and double-ties, the list goes on and on. The ropes are always tight, the gags are deep and very effective.

Then there are the storylines themselves. The Arrow people know that a good story is essential, the framework on which everything else hangs. And they've come up with some fine ones - enough to make us wish that their producer would get himself over to Hollywood pronto! They run the range from the truly fanciful, tongue-in-cheek adventures to the chillingly true-to-life dramas set in our own workaday world.

Whether it's a good-natured bondage romp like "The Slave Game," "Tighter My Darling" or "The Trouble With Tiki's" or a harrowing tale of kidnapping like "Tied In Time" and "Distressing Ties," the settings and acting are all convincing. There are costume changes aplenty too, everything from streetwear, lingerie and evening gowns to catsuits, corsets, harem costumes, even a tennis and cheerleader outfit or two for yours truly! And there are boots and high high heels and nudity and love-play — all the things that dreams are made of.

Inevitably, Arrow has produced some real gems, true classics that will become bywords in the world of bondage the way "The Adventures of Sweet Gwendoline" is now. I know I have at least six nominations for that honor but wouldn't dream of telling which ones. The reviews will probably do that anyway.

Best Wishes,
Atreus

AH-1 "Target For Torment"

Four models have mysteriously disappeared from a city apartment, and Sally Roberts has rented the place hoping to discover what has become of them.

When the story opens, our heroine has sneaked out of an Arrow Films shooting session still fully bound and gagged, wearing a mauve two-piece outfit and heels. We see her at a desk, struggling to work her gag loose so she can leave a recorded message for Susan Blair, telling what's she's done in case she too disappears.

Later, at the apartment, Sally dozes off while studying an Arrow script, but awakens to the heavy breathing and the sight of a knife-wielding intruder. As we watch, she is tethered, bound hand and foot, her mouth packed and taped, then carried off.

She awakens, still gagged, with her ankles cuffed and a long chain fastened to a neck collar. A note tells her to change into the orange top and black skirt that have been left for her—then cuff her own wrists behind her back. When Sally has done this, the masked stranger returns and threatens her with: "You will pay. You will all pay! But first you will suffer like all the rest!" He frees her long enough for her to put a collar on, then ball-gags her, cuffs her again, and leads her off to different bondage torments he has planned for her.

First she is bound standing, arms above her, still ball-gagged, while he whips her. The poor girl is lowered to the floor and left hogtied, then bound sitting with her wrists drawn over her knees and fastened to her ankles. Following this long bondage, when Sally has been forced to change into a yellow gown, long black gloves and heels, her captor reveals that he is seeking revenge because of some imagined wrong.

Following this announcement, her ordeal continues. She is left standing, fully bound and strap-plug-gagged, with a noose holding her erect, then made to balance on one leg.

As a final desperate ploy, our captive tries to seduce the man when next he removes her gag, saying: "Take me! Use me! Do things to me!" This buys her extra time. When next we see her, she is wearing a filmy white top, black skirt and heels and is seated on a bed. In another exquisitely long scene, the man ties her wrists, arms, knees and ankles, packs and cloth-gags her mouth, then leaves her to

roll about on the bed totally helpless. Sally realizes that this might be her last chance to get free, so she struggles to the phone and tries to call for help.

But too late! We hear heavy breathing again, and Sally's eyes fill with terror as the man moves in with his knife.

That's when our heroine awakens from her nightmare on her bed in the apartment and realizes she has fallen asleep over her script. Wouldn't you know it? But suddenly there is heavy breathing. "This film is over!" Sally protests. "They wouldn't do this to me!"

Oh yes they would! "Target For Torment" ends with fellow Arrow actress Susan Blair tying Sally's wrists before her, crossing and tying her ankles, then packing and taping her mouth. You know what they say, all's well that ends well.

As a nice little tag to AH-1, we are treated to several minutes of Sally Roberts in a black dress, hose and heels announcing future Arrow titles, then finishing off all cuffed and prettily ball-gagged for our viewing pleasure.

All in all—a nice compact package of goodies, with over ten bondages that feature one heck of a lovely damsel in some very convincing distress.



AH-2 "The Trouble with Tiki's" / "Tied in Time"

The Trouble with Tiki's

The first half of this exciting double-bill opens with would-be actress Sally Roberts lying bound and gagged on a sofa. Dressed in white pleated skirt, black top, hose and heels, we see her whimpering and struggling, rehearsing a damsel-in-distress part for a forthcoming audition with Arrow Films.

Her actress-roommate, Judith Wilson, in yellow dress and black boots, returns from shopping and shows her the wooden Tiki she's bought. She unties Sally's cloth-gag and removes the packing long enough to give the helpless girl some encouragement, telling her that if she perseveres she's sure to become a leading bondage model like herself.

Ever the dutiful friend, Judith decides to help with Sally's training. That evening, dressed all in black as an evil countess, she has Sally put on a black patent maid's outfit, cuffs and chains her wrists and ankles, tightly ball-gags her, then sets her to doing the chores. While she is dusting, Sally notices the inscription on the Tiki. It says to rub the Tiki's head to get a wish. Playfully, Sally does this, wishing she was the powerful dominatrix and Judith her slave.

Hey, presto! Sally's wish comes true! Dressed in boots and a shiny patent leather catsuit, she surprises Judith and forces her down over a table while she cuffs and collars her. Judith (looking wonderful in top, patent leather skirt and heels) refuses to believe her Tiki is responsible for this, but Sally ignores her. She ball-gags her friend, then announces she plans to take Judith's place at Arrow films.

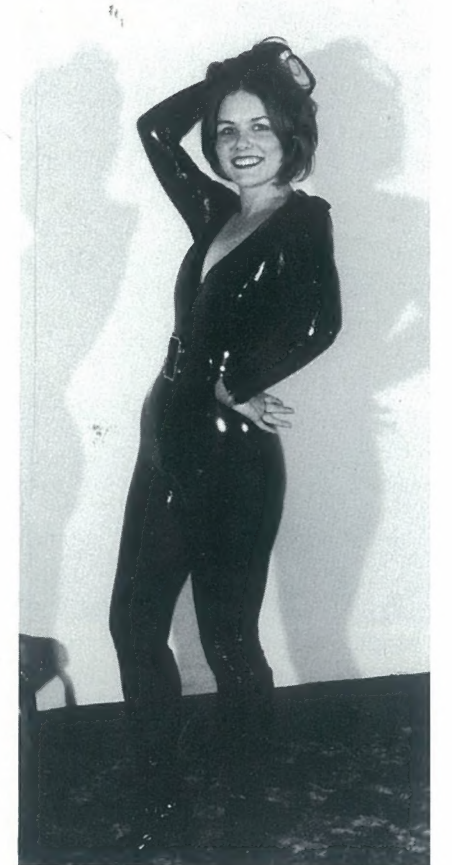
But Sally has more playing to do before she leaves. She has the ball-gagged and now topless Judith sit on the floor and begins tying her very tightly, leaving her struggling and sobbing in a very exacting hogtie while she goes to make good her promise.

Two hours later, a masked burglar breaks in, finds Judith conveniently trussed and gagged, and sets about finding loot. He returns in time to find Judith getting her hands free, quickly reties her, then stands back to admire his handiwork. While holding the infamous Tiki, he utters the fateful words: "I wish I had two like you!"

Shazam! Now Sally, still in catsuit and boots, is bound and ball-gagged on the

floor beside her friend. The thief (who definitely needs his head examined!) leaves the Tiki behind and goes, and the girls are left struggling for our pleasure. Judith finally frees herself, grabs the Tiki and makes a wish of her own.

Magic-Tiki-fashion, we are back with Judith tying and gagging Sally and leaving her to struggle on the sofa while she goes to change. This lovely scene fades into the opening segment, with Sally awakening bound and gagged from her bondage nap to see Judith returning from shopping—with that cursed Tiki! "Oh, no!" Sally cries in gagged silence. Is this the end or beginning of her troubles?



Tied in Time

In sharp contrast, the second half of this delectable package is quite a chilling psychological thriller. Sally Roberts, a student writing a thesis on parapsychological phenomena, sits on her bed holding a pair of handcuffs and talking with Judith Wilson. Sally explains how a shocking her recent past—a week about which she remembers nothing—has made her acutely sensitive to psychic sensations. The police have given her these cuffs, used in a recent crime, in case she can help them solve it. She intends to go to sleep holding them, in the hope that she will have some clues the next morning.

Judith is quick to suggest that Sally actually wear the cuffs, and when she expresses doubts, forces the girl face-down on the bed and cuffs her wrists behind her. She then gags Sally with her own pantyhose and stockings, and uses more stockings to tie her to the bed.

Unable to free herself, Sally can only wonder why Judith has done this to her and behaved in such a menacing manner. Her thoughts then turn to the cuffs she is wearing, and with nothing better to do she concentrates on them.

A harrowing story emerges. Her flashback reflections show us Sally being led bound, gagged and hobbled into an office by Teri Martine and turned over to Judith Wilson. As the story unfolds, we learn that Sally is the missing niece of a U.S. senator, sent to this special detention center so she can learn social graces and discipline.

We get several glimpses of what this training involves: Sally, still in street



clothes, cloth-gagged and tied standing, ankles bound, wrists fastened above her head, thumbs tied together; Sally in white shift and heels, having her mouth packed and taped by Judith, then placed in a very strict hogtie; Sally, pleading and struggling, being bound to a chair with plastic cord by the cruel Judith, who then cloth-gags her, fastens electrodes to her thigh and gives her an electric shock.

After Judith has phoned her superiors and explained that Sally is broken, the poor girl is given drugs that will erase all memory of this grueling week from her mind. But as we can see, Sally's new psychic skills have brought the whole incident rushing back in all its horrific detail.

We return to see Sally struggling about on the bed where Judith has left her

bound with stockings. The bondage is now revealed for what it is—a precaution in case Sally's memory does in fact return. When Judith enters she says: "I can see by your eyes that you remember everything."

Sally's fate is sealed. The story closes with Judith binding, hobbling and deeply ball-gagging a defeated and resigned Sally Roberts before leading her off to the detention center once again.

"Tied in Time" is much tougher fare than the usual Arrow bondage storyline, with a very aggro performance from Judith Wilson, matched perfectly by Sally's as she cries and whimpers throughout her ordeal. That these lovely ladies can convince us with their characterizations shows just what accomplished bondage actresses they are.

AH-3 "Conditional Compliance"

When wealthy Janice Thatcher (Sally Roberts) is advised by her psychiatrist to act out her bondage fantasies, she does so by getting herself a job with a small film company specializing in damsel-in-distress movies. It seems that strong-willed Janice must overcome her domineering ways so she can become a good actress. To this end, she has financed a movie in which she is to play a kidnapped heiress.

As the program opens, we see Janice (in brown dress, hose and heels) making a tape for her doctor explaining how she has arranged to have herself abducted and held captive for the weekend. The tape is a precaution in case something goes wrong and she doesn't get free.

No sooner is she back at her desk, than her abductor, Amelia (Susan Blair) arrives and coshes her. The girl quickly packs Janice's mouth, gags and blindfolds her with tape, then ties her wrists and ankles. A masked male accomplice arrives and carries Janice out to their waiting car.

Our heroine regains consciousness bound and gagged in a chair. Amelia peels off her gag, removes the packing and explains that there's been a change of plan. The kidnapping, it seems, is no fake. Amelia and her friends mean to hold her captive and force her to sign checks for them.

Janice refuses to cooperate, and so begins the series of bondages intended to bend her to their will. First, she is bound standing, her arms up behind her "Gwen"-fashion, cloth-gagged and blindfolded. Since Janice can't be certain if this treatment is genuine or merely part of the abduction scenario she arranged for herself, she decides to go along with their demands. After signing one check, she is promptly cuffed and ball-gagged and left to contemplate signing a second.

Whether real or otherwise, the kidnappers' plan is working. Janice's spirit is effectively broken, though the bondages continue. Next up, Amelia has her strip to her corset (yep!), suspender-belt, hose and heels, then ties her wrists and arms and leaves her seated, neck tethered to her knees, blindfolded and cloth-gagged before she goes out and leave her along awhile.

When Amelia has gone, her masked accomplice enters and kneels down beside the helpless Janice. Without saying a word, he removes her gag and begins caressing her all over. Janice is startled at

first. "Am I about to be ravished?" she asks, but gets no answer. Soon she is breathless and sighing, aroused by his touch, and asks to be kissed before he replaces the gag and leaves her to wonder who he might be.

Her next meeting with this mysterious phantom lover takes place the following day, when Janice has been left cuffed, collared, hobbled and chained, wearing a ball-gag and black leather blindfold and looking marvelous in blouse, short skirt and very high heels. Her thoughts turn to the incident of the previous day and—suddenly—he is there again, freeing her from her cuffs but tying her wrists in front, embracing her, having her remove her own gag before kissing her sweetly. Then the gag is back again, her wrists are cuffed behind her back once more and he is gone. Amelia returns to find her in a dreamworld.

Then comes the bad news. Amelia furiously announces that all of Janice's checks have bounced. The frightened girl, now wearing cuffs, collar and neck-chain, admits that she's broke, hence her real reason for needing to get work as an actress. But Amelia isn't interested. She intends to take Janice back and proceeds to tie her wrists, arms and knees, cuffing her ankles before shoving panties in the helpless girl's mouth and adding a white cloth gag and blindfold. Before the gag is in place, Janice pleads with her captor. "I need to stay here!" she cries, but to no avail.

The scene cuts to Janice bound and gagged at her office desk once again. While she is struggling to get free, we get the distinct impression that every step of the abduction was indeed planned with Janice's knowledge after all, but that the phantom lover was an unplanned extra. We watch Janice as she twists this way and that, pondering what next week's fantasy will be.

Then the director of "Conditional Compliance" signals an end to the day's shooting and tells Susan Blair to free Sally. As Susan is doing this, Sally says she's dying to find out her mysterious lover's identity, only to discover that this particular page of the script is missing.

After more than seven truly beautiful and lingering bondages in street clothes and sexy lingerie, plus a good deal of personal suffering of a very private kind, Sally is furious!





AH-4 "Damsels in Distress"

In this lovely package, professional bondage model Judith Wilson must turn amateur sleuth to locate her missing friend, Sally Roberts.

The story begins at a filming session at Arrow, with Judith in suspender-belt, hose and heels, topless, stick ball-gagged and bound to a chair with her legs apart and double crotch-ropes snugly in place. The director calls: "Cut!", removes Judith's gag and asks why Sally is late for rehearsal for the third time this week. Judith doesn't know but assures him that she'll have a good reason.

At the next filming session the same things happens. No Sally. Judith is bound in a bent-over "Gwen" position this time, arms drawn back behind her and suspended, gagged with tape over a sponge. Once again the director halts the shoot, removes her gag and quizzes her about Sally.

After work, Judith decides to do some checking up on her friend. She phones Susan Blair and learns that Sally has been moonlighting as a model to pay a debt. But before Judith can learn the name of the agency, she is knocked unconscious by a male intruder who then proceeds to tie her up.

She regains consciousness in a basement room fully bound and cloth-gagged, still wearing her orange midriff top, skirt and heels, and discovers herself neck-chained to a bound and cloth-gagged Sally who is kneeling next to her and looking very distressed. The girls struggle about until Sally (utterly lovely in white top, skirt and heels) is able to pull Judith's gag away with her bound hands and draw out the packing. Judith then tries to balance so she can remove Sally's gag as well, but finds her friend oddly reluctant to be ungagged. Judith persists, and discovers that Sally is wearing a Brian Sands three-part gag: a bandage over a scarf pad over a cloth in-the-mouth gag. "Talk about gagging!" Judith quite rightly remarks as she works it off, then asks for an explanation.

We are given a flashback as Sally reveals how she has been helping an old friend pay off a debt, offering her services to smaller photo agencies so she can get some fast cash. She meant to quit but was always tempted to take on one more assignment. We witness one of these sessions: a black-gowned lady (played by a bewigged Susan Blair) is binding Sally, hobbling and harness bridling her





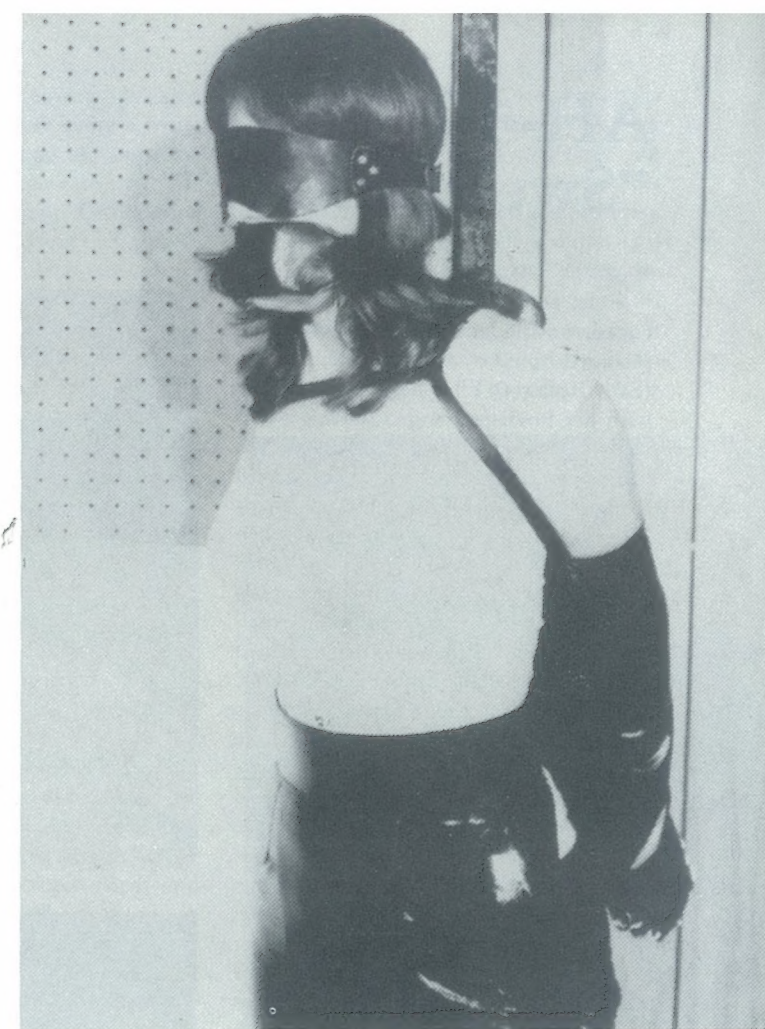
as she stands there meekly in black dress and heels.

The agencies became less and less reputable, until finally Sally found herself in the clutches of the proprietor of the Showcase Agency, a man who considered himself to be a latter-day Irving Klaw. We watch as she rejects his advances and slaps him, then see her being tied sitting, facing the chair back, her arms through it and then tied, being gagged with a stringent Brian Sands gag — a knotted cloth between the teeth, a wad of cloth in front, a bandage across her lips. As Sally tells Judith: "It's very effective!"

The girls soon learn what their fate is to be — the recreation of an old Stanton cat-fight cartoon, two girls battling it out, this time with the loser forfeiting her life. They are hobbled by their would-be Master and ordered to begin. Sally fights

desperately but Judith soon has her face-down, tying her hands and gagging her with a knotted cloth.

At this harrowing point in the action, we cut back to the Arrow studios. After all, it's only a movie, and things were getting a l-i-t-t-l-e bit rough. Now we see Sally in a peasant top, white skirt and heels, lying bound and gagged face-down on the floor with a black-clad Judith astride her, more or less as in the story-line we've just been watching. Judith ungags Sally and says she has a better part in this Arrow feature than she got in "The Trouble with Tiki's," their earlier bondage romp together. Sally protests, claiming that she should win the fight, though really she doesn't have a leg to stand on. Judith concludes the argument and this very lovely adventure once and for all by re-gagging her beautiful captive.



AH-5 "Sweet Misery"

Stella Butler (Susan Blair) is a bank robber on the lam who hides out in the secluded home of a nurse, Ellen Martin (Sally Roberts). Ellen has just broken up with her boyfriend and is starting a two week vacation to help her forget things.

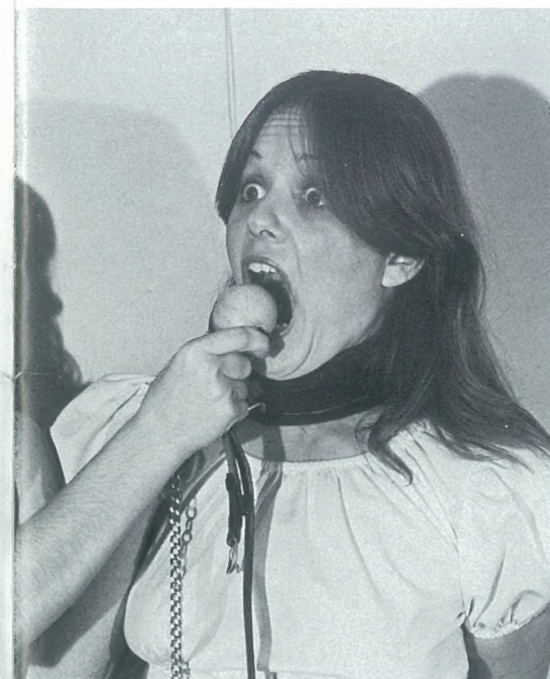
The action begins with Stella, still handcuffed but carrying a gun, exploring Ellen's deserted house. She hides when she hears Ellen returning from work. Ellen comes in, still wearing her nurse's uniform, and is going through her mail when a radio newflash says that an armed and dangerous bank robber is in the area. At that moment, Stella appears and tells the startled Ellen that she intends to hole up for awhile. She forces Ellen onto her stomach and cuffs the girl's wrists behind her back. Then she beings to read the letter Ellen was reading. When Ellen protests at this further indignity, Stella removes her own panties and stuffs them in Ellen's mouth, then resumes her reading. The letter tells her Ellen's identity, that she is on holiday, has recently separated from her boyfriend, and has become something of a recluse.

That's all Stella needed to know. Instead of just taking some clothes, money and Ellen's car, she decides to be Ellen's house guest until the heat's off. Then, before going off to change and rummage through Ellen's things, Stella finishes gagging the helpless nurse with tape, using tape to secure her wrists and ankles as well.

Then it's Stella who gets a surprise. She finds an assortment of exotic costumes and ungags Ellen to learn what they're for. Ellen explains how she makes costumes and rents them out for parties. But there's more to it than that. No sooner has Stella forced Ellen to dress in one of her own harem costumes as a slavegirl, than further explorations reveal a basement full of bondage gear. As well as making exotic garments, it happens that Ellen rents out her secluded premises to a bondage film company.

Stella can't resist temptation, and a series of bondages quickly follows. First, a pleading Ellen is re-bound in her harem outfit, wrists in front, arms to her sides, deeply ball-gagged and placed in a basement cell for awhile. Next up, she is readied for a good night's sleep in a black negligee, fully rope-bound, wrists to the sides, with a crotch rope thrown in for good measure.

Stella takes her sweet time over these



special sleeping arrangements, packing Ellen's mouth full before tying a white cloth over it, then lifting her onto the sofa. Nor is Stella content with that. The blouse and black patent Gwendoline "hobble-skirt," is cuffed and ball-gagged, collared and chained, and left to whimper for awhile before being led off to a new torment—a St. Andrew's cross.

For the occasion, Ellen is dressed in a black leather dress and heels, given a black plug-gag, and laced upright to the cross, left with a crotch rope to keep her intimate company. The helpless girl pretends to pass out from her ordeal so that when Stella returns to free her, she is able to turn the tables on the bank robber and knock her unconscious.

Now it is Stella who gets to try the bondage gear. And Ellen undergoes a transformation of her own, looking superb in a black patent catsuit with matching boots and mask. She tells her captive: "As you can probably guess, I'm not a nurse," then proceeds to tie and gag the lingerie-clad Stella in a standing position, hauling her arms up behind her "Gwen"-style, adding crotch ropes and tying her legs and feet. She then sets to with a riding crop on Stella's tender tail.

And has Stella ever bitten off more than she can chew! For Ellen, as we now discover, turns out to be the Leather Lady, proprietress of a company called Fantasy Fulfillment Inc., and Stella is going to become her very own slave.

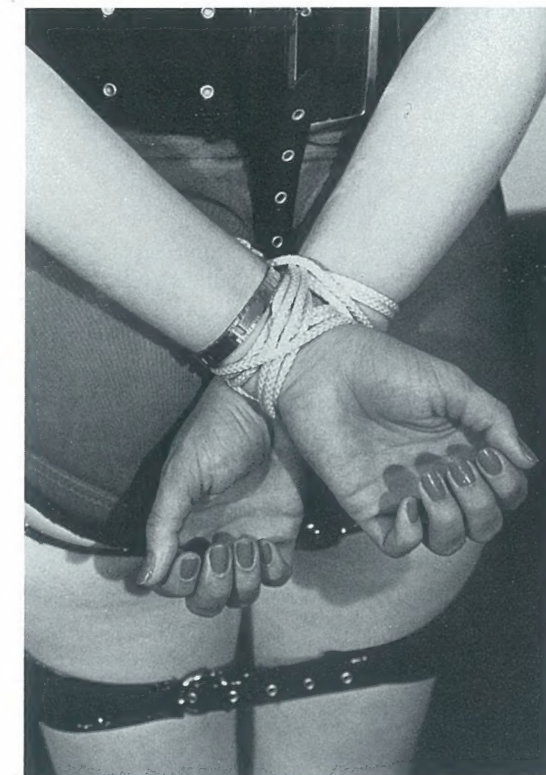
But Ellen's victory is to be short-lived. After treating us to a glimpse of a stick-gagged Stella, suspended off the floor by her wrists, our catsuited nurse-turned-dominatrix learns from a newflash that the police are making a door to door search in the area.

What should she do? There is only one solution. Ellen frees the puzzled Stella and asks to be bound very tightly. Thinking that Ellen is definitely the weirdest broad she's ever seen, the unsuspecting Stella promptly complies, tying her in her catsuit, packing her mouth and cloth-gagging her. This bondage has Ellen standing, kneeling and finally lying face-down in a very strict hogtie, her booted feet drawn right up against her shiny black thighs. It is a very beautiful drawn-out scene, with some stirring cries and whimpers from the lovely Ellen as she struggles and rolls about for our pleasure.

Stella soon learns what has caused Ellen's sudden change of heart. The police arrive, free Ellen and handcuff the protesting bank robber. When Stella suggests that they check out the basement, the police officer instructs Ellen to gag the girl, which she quickly does.

But this is not the end. There is still one

more surprise in store. It seems that the whole thing has been staged, a way for Stella to satisfy a fantasy. We see her giving Ellen some money for her services and about to leave — that is, until Ellen discovers she is a few dollars short. This quite dazzling action-packed adventure ends with Stella being made to work off the difference — being tied and cloth gagged for a client who wants his very own pony girl.





AH-6 "I Like It Tight" / "Doubles For Domination"

I Like It Tight

The first item on this exciting double-bill begins with Sally Roberts (the most gaggable woman in the world!) bent over on the floor in blouse, skirt and boots, with her wrists and arms drawn through her legs and fixed to her crossed ankles. She wears a white spandex hood covered with a tight-fitting harness ball-gag. A very special sight!

Susan Blair comes in, removes the ball-harness; the hood, then a scarf gag and some packing, and then proceeds to untie her. While doing this, she tells Sally that the video showing how she and Sally first met has arrived from Harmony. Sally wastes no time in changing into corset and heels, then lets Susan carefully tie and ball-gag her, then put her in a hogtie so they can watch the new show together.

It's called "I Like It Tight" - the story of a girl who pays to have her bondage thrills. As it opens, we see Sally in street-wear being picked up at her home by Susan Blair. Outside at the car, Susan ties Sally's wrists and arms, packs her mouth and cloth-gags her, then forces her into the trunk where her legs are tied as well.

The girls drive off to some nearby woodland where Sally is put through her paces. Wearing a white shift, hose and heels, our lovely heroine is tied facing two trees, her wrists above her and gagged with a ball-harness. Next, she is kneeling, wrists cuffed in front and wearing a harness strap-gag. Susan stuffs her captive's mouth with packing, then zips it up, warning Sally of more dire perils to come.

A new change of scene has the poor girl very strictly tied Gwen-like with her back to a tree, strap-gagged as before, whimpering and struggling and looking very beautiful in an orange top and hot pants. Then it's bound-astride-the-log-bondage with her mouth filled with a ball-harness.

When at long last Sally is given a breather, even this is only temporary. For the journey home, she gets to ride in the front seat, her wrists crossed and tied and gagged with clear tape over lots of packing. Later we learn that Sally has paid for the whole wonderful experience — a bondage fix in eight delicious installments, eight separate and very convincing tie-ups. And they want us to believe the girls met this way? Oh, boy!

We return to the opening scene: Susan and a hogtied and gagged Sally enjoying





the program. Susan suggests they give the viewers an encore and we cut to the girls tied back to back, ball-gagged, lying with their wrists bound around each other's legs. Some encore. Encore! Encore!

Doubles For Domination

The second half of the program shows us what happens when bondage model Jani Logan accepts a film assignment to play a dominatrix in a new Arrow-Harmony production.

First, we see Jani on the job as a model during a film rehearsal, bound and cloth-gagged on some steps, wearing a white spandex love-hood with her dress, hose and heels. A man removes the hood, unties the cloth-gag and removes some wadded-up panties from Jani's mouth. Susan Blair walks on and tells Jani that her next assignment has arrived and that she must research the role of a dominatrix.

Jani hits on the bright idea of finding a real-life dominatrix who can instruct her in the part, and makes an appointment to see Mistress Sally. When Jani arrives Sally Roberts looks very convincing in her black patent pants and top, her boots and studded collar, brandishing a riding crop.

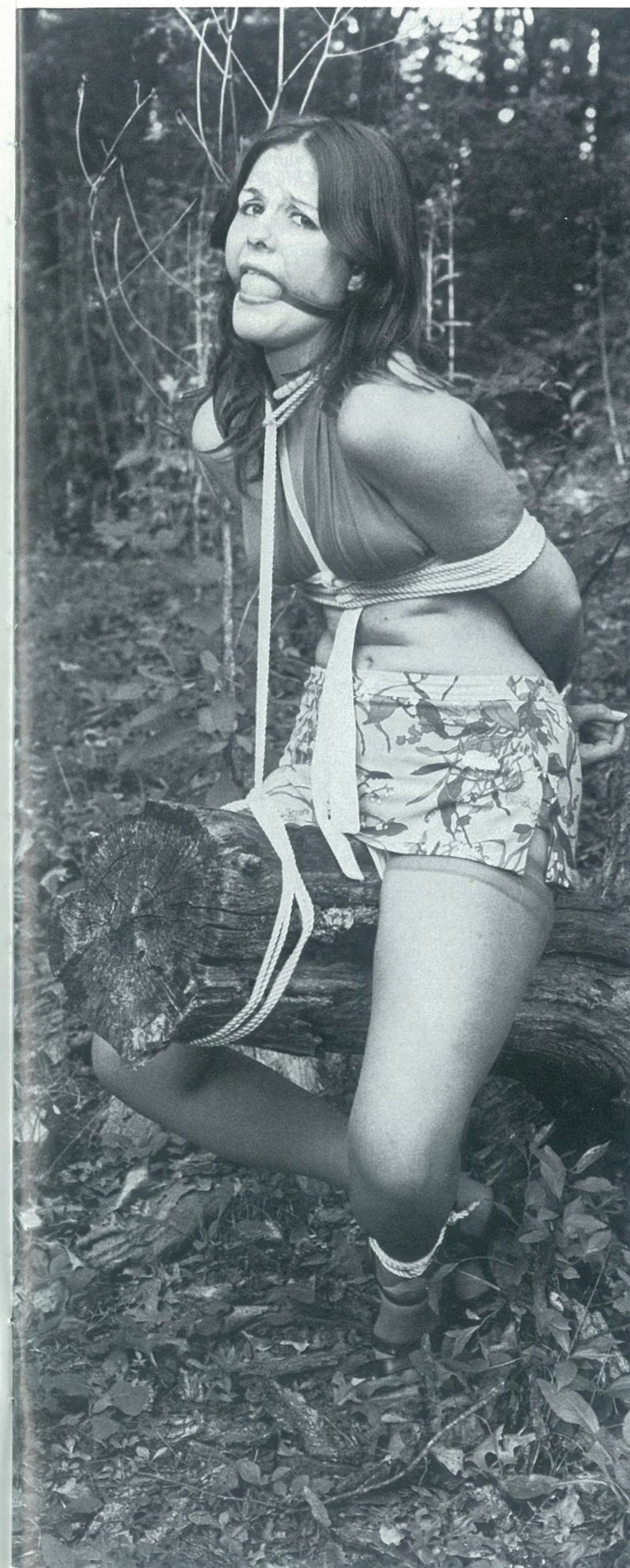
She tells Jani she will learn the role by playing slave to her, hardly what Jani had in mind.

When the girl has changed into her training gear — blue top, short black patent leather skirt and heels — Sally faces her backwards in a chair, wrists and elbows bound behind her, neck tethered, ankles fixed to the back legs of the chair. We see her being ball-gagged by Sally who openly scorns her ideas of becoming a dominatrix. "You'll be groveling at my feet before the day is out," she tells her prisoner.

Jani's next torment has her standing, ball-gagged, fully bound with her wrists above her head. Only when she promises to serve does Sally release her for the ritual kissing of Mistress's boots. But Sally has grown careless. No sooner has she turned to select some new bondage treats for her slave then Jani takes the opportunity to knock her out.

The tables are well and truly turned. In no time at all, Jani is wearing a black patent catsuit and boots and has poor Sally in a patent maid's outfit, stick-tied, hobbled and tied over a chair. When Sally threatens her, she is quickly ball-gagged.

Jani warms to her task. She has Sally



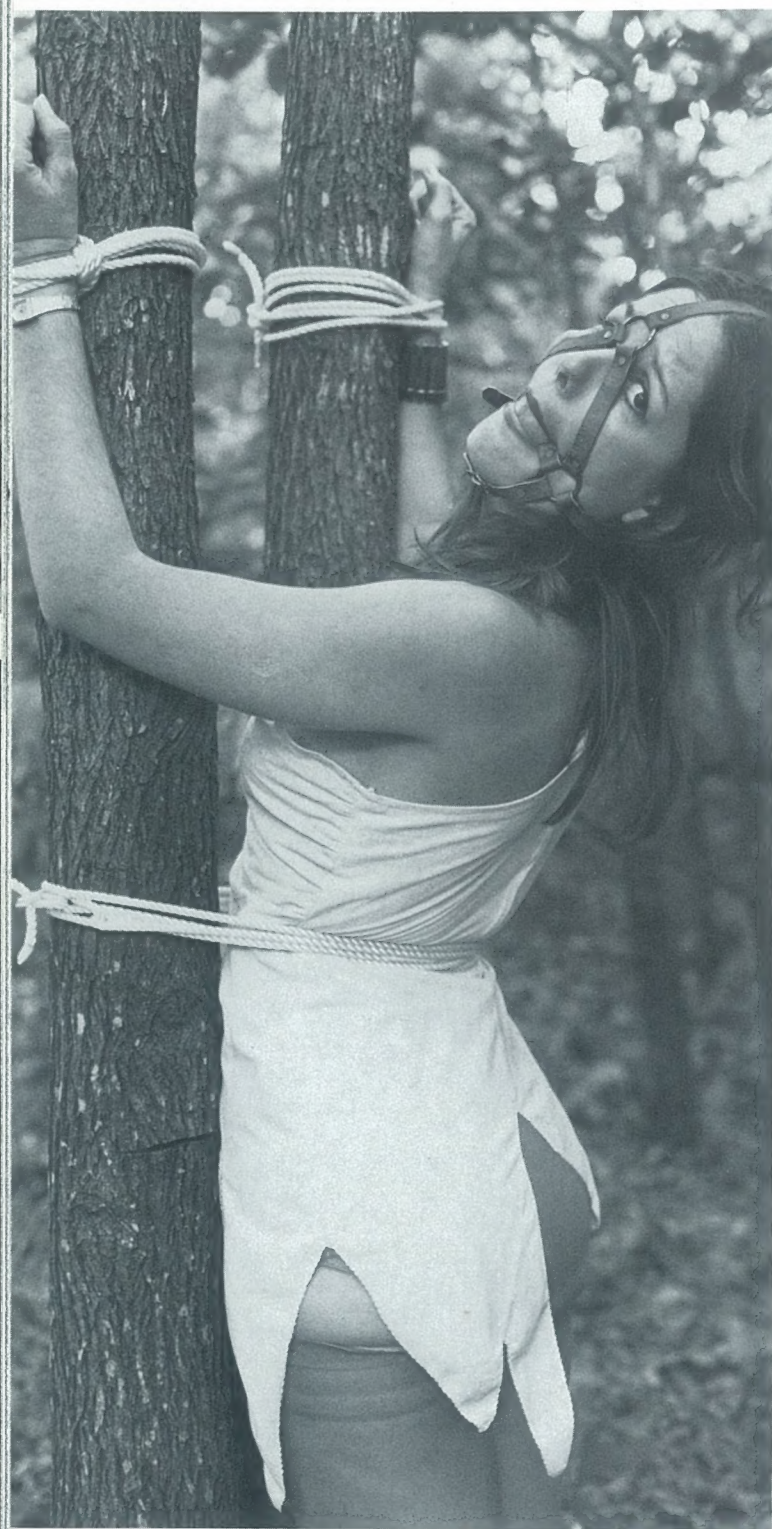
dress in a shiny mauve twin-set and red heels then ties her facing a chairback before putting a Brian Sands gag on her: cloth gag, scarf wadded over the mouth, a wide covering bandage. She then pulls Sally down over the chair and fastens her bound wrists to the front legs so her derriere is raised skyward. Jani can't resist delivering is raised skyward. Jani can't resist delivering some sound whacks to that gorgeous bottom, while the hapless girl squeals through her tight three-piece gag.

Next, Sally graduates to a standing position, very securely bound and hobbled, crotch ropes tightly in place, forced to listen while Jani boasts about her tough-girl role in the next Arrow film. Sally can do nothing. She waits helplessly while Jani adds a ball-gag, blindfolds her with tape and sunglasses, then leads her off to the Arrow studios.

When they arrive, the cocky Jani proudly shows Susan what she has learned, only to discover that there has been a change of plan. Susan herself has

landed the part of dominatrix in the new film, and she loses no time showing what she can do. The final scene has Jani and Sally standing, tied face to face, totally helpless. A chastised Jani stares wide-eyed at us above a tight bondage gag as Mistress Susan leaves them alone together.

To round off these two excellent adventures — with over 16 bondages between them — a *Selected Short Feature* gives us several minutes of a seated Susan Blair in black top and skirt, busily engaged in a self-tying sequence.



AH-7

"Tighter My Darling" / "Knot On Time"

Tighter My Darling

Judith Wilson just adores bondage, and the first part of this very beguiling double-feature opens with her preparing herself for a long self-tying session. Her roommate Susan Blair is out of town for two days, and Judith - topless, wearing only lingerie and heels - just can't wait to get herself tied and gagged. She cunningly hangs the key to some handcuffs on a thread and ice cube from the ceiling, figuring she will have about an hour before it drops. Then, making sure she has a copy of *Bondage Life* to read, she sits down, ties her ankles, then puts on a special collar and bar with cuffs attached. She ball-gags herself, cuffs her own wrists behind her back and lays back to read *Bondage Life*, turning the pages with her nose.

Who should suddenly appear but Susan, her weekend outing cancelled at the last minute. She rushes to free her friend. A somewhat embarrassed Judith explains her love of bondage and finds that she's got a sympathetic listener. Susan even goes so far as to suggest they could play slave games together, which is more than Judith dreamt was possible. Delighted by the whole turn of events, she invites Susan to tie her up then and there to see if she enjoys it.

We soon see a topless, lingerie-clad Susan getting Judith ready for bed, tying her wrists apart and adding crotch ropes, packing her mouth full and tying on a cloth-gag. The next morning, they proceed to act out their slave game as agreed. Susan eagerly demonstrates that a girl can be totally helpless with her wrists bound in front. In a long good-natured tie-up, Judith has her wrists fastened to her knees, her ankles crossed and tied, and a Brian Sands gag added: knotted cloth between the teeth, scarf packing in front, a bandage over that. There is a lot of playful posing as Judith is rendered totally and convincingly helpless.

The games continue. When next we see her, Judith is nude, standing with her wrists cuffed and suspended over her head, ball-gagged and with her ankles tied. Then she gets to tie Susan up, but with precautions. Susan - now in boots, lingerie and long red gloves - first cuffs and hobbles Judith with chains before she allows herself to be bound bowed back over a stepladder in a most strenuous bondage. Before being ball-gagged and blindfolded, Susan gives her slave a final order. Judith must ball-gag herself too.

Judith keeps her promise. The moment Susan's bondage is complete, she straps on a nice mouth-filling ball-gag too, then settles down beside her helpless friend for

some moments of quiet contemplation.

In the next tie-up, a nude Judith is tied back to back with an equally helpless Susan, both strap and plug-gagged. but in staging this finale performance, Judith has made a terrible mistake. She has phoned a friend and arranged for her to come over and free them in an hour, but unfortunately (or fortunately, depending on your

point of view), said friend decides she can improve on their bondage handiwork.

The closing scene now has a nude Judith and a lingerie-clad Susan on their sides in a face to face hogtie, arms around each other, both tightly gagged. Their visitor announces that she's going to move in and have these two slaves all to herself.





Knot On Time

If "Tighter My Darling" can be called a good-natured bondage romp, "Knot On Time" is a mood study and an excellent contrast.

Judith Wilson is a bondage model who wants to get into the scriptwriting side of things at Arrow Films. This ambition comes to her while she's hanging suspended upside-down before the cameras in a patent leather playsuit, hose and boots, tightly ball-gagged. As she writhes about, she becomes convinced that she can produce better material than the guy who produced her present bondage. She decides to see the director just as soon as she gets free.

Judith gets her chance. When next we see her, she is at her desk, with an hour to come up with something. One thought is to have an actress tie herself up. We cut to the scene she has in mind and see Judith, now in a low-cut floral dress and heels, first suspending some cuffs from the ceiling, then sitting on the floor to tie her own feet and knees, pack her mouth full and tape her lips shut. She gets to her feet, tottering on high heels, and finally manages to cuff her wrists behind her so she's bent over with her arms raised Gwen-fashion.

Then Judith considers another idea, one borrowed from Betty Page. Now we have her in a bolero top, leather skirt and heels, seated on the floor. A man ties her very slowly—ankles, knees, legs, then wrists to ankles, arms to knees, then silences her with a harness ball-gag.

But even this doesn't satisfy Judith; it's been done before, after all. With time running out, she hits upon the idea of a bondage strip - fully dressed to undressed.

Again we follow Judith's thoughts, and see a man seating her fully bound and gagged and blindfolded in a chair. She is dressed in a black top, skirt and heels, her elbows, knees, wrists and ankles all securely tied. Slowly he starts to undress her, untying, stripping, re-tying, garment by garment, until only her panties are left.

Judith is thrilled when they like her script, but since she hasn't registered with the Screenwriter's Guild, they can't use it. Our story ends with a crestfallen Judith back in front of the cameras, wearing a blue dress, her wrists cuffed behind her, doing what she does best. When she demands to be freed, a man appears and gags her with a plug gag before the film crew takes their coffee break. Judith, beautiful as ever, moans in annoyance. C'est la vie! Such is the life of a bondage star!

AH-8 "Distressing Ties"

Lovely Joyce Hamilton (Sally Roberts) awakens one morning to find some odd marks on her wrists, ankles and mouth. Worried about what could have caused them, she decides to see her doctor. She hasn't been sleeping at all well lately, and while waiting in surgery for the results of some tests, she dozes off.

The next thing she knows, she is being awakened by the nurse (Susan Blair) stuffing gauze in her mouth, claiming - incredibly - that it's for a saliva test they need to do. Joyce reacts to this in astonishment, more so when the nurse uses three strips of tape to seal the gauze inside. Susan's explanation: "We're going to want you to keep this in for awhile" just isn't good enough.

The bizarre medical "tests" continue with the crossing and taping of Joyce's wrists - supposedly to get any residues left on the skin - then the taping of her wrists to her knees, and finally her ankles. As Joyce whimpers and sobs, the nurse tells the doctor that their patient is all ready to go.

At this point, our sleeping heroine is awakened to find it has all been a dream, and asked to call back tomorrow. At home, when Joyce naps on the sofa, her earlier nightmare resumes. She is lying on the floor all taped up as before, still in the clutches of Dr. Crawford and his nurse Myra who are discussing their plans to move her as soon as it gets dark. In the dream, Myra now strips our squealing and struggling heroine down to her shift, then re-ties her into a very tight package, complete with crotch rope. Joyce is soon up to her neck in a nice snug bag, having tape wound round and round her lower face and a strip placed over her eyes as a blindfold. The bag is closed over her head and the poor girl is left to await her captors' pleasure. When Myra frees her from the bag and removes the tape from her it's only to change her bondage. Myra cuffs Joyce's wrists and ankles, then leaves her to pull the gauze packing from her own mouth.

We cut back to Joyce on the sofa, tossing in her sleep. But when she wakes this time, she remembers her recurring dream of being kidnapped, bound and gagged. At the surgery the next morning, she tells Nurse Myra that her dream and the marks are somehow related. She is sure of it. Myra quickly phones her accomplice and tells him that Joyce will soon remember everything and must be taken care of.



Myra gets the job. Pulling a gun on the startled girl, Myra gives Joyce her own leather gloves to chew on and uses the belt of her black leather coat to tie her hands behind her. Then it's down to the basement where she is stripped down to her black dress and heels and re-tied very tightly. At last, she is told what it's all about.

Apparently Myra and her security-guard boyfriend had killed Dr. Crawford in the course of stealing some drugs just as Joyce arrived to see him. Joyce was

drugged and her clothes worn by Myra during the drug theft. When the criminals later discovered that Joyce had lost her memory of the whole affair, they took her home and planted the murder weapon in her apartment. We get a flashback to Myra re-dressing a dazed and unresisting Joyce in her own things, then tying her with very tight elastic ropes and ball-gagging her for the ride home: the cause, we realize, of the marks Joyce found on her body.

Now, back in the basement, Myra ties

Joyce very thoroughly to a chair, stuffing a sponge in her mouth and using three strips of silver tape to keep it there. There are some stirring close-ups of poor Joyce left alone, whimpering and struggling frantically.

As soon as it's dark, her captors take her to an old theatrical warehouse with her leather coat draped over her shoulders and a hat and sunglasses to conceal her bondage. Once safely in their hideout, Myra decides to have fun by letting her captive try some of the



costumes and bondage props that are on hand.

First up, dressed in an orange satin maid's outfit, Joyce gets a single glove, a plug-gag and a collar and chain to wear. Then it's corset, panties, long black gloves and boots while she is cuffed, collared, ball-gagged, blindfolded and left standing. A third bondage has her in lingerie, tied with rope, cloth-gagged, rolling about on the floor - with a crotch-rope doing its intimate best, a very Betty Page-like scene which ends in a stunning hogtie.

While all these marvelous tie-ups have been going on, Myra has learned that her boyfriend plans to sell Joyce to a bondage enthusiast. This means another disguise-the-bondage routine. They dress Joyce in her own clothes, bind her elbows and arms and cloth-gag her, conceal all this with a cape, then lead her off to her new master.

This climactic moment ends with...you guessed it...a nightie-clad Joyce awakening in her own bed. Yet again, the whole thing seems to have been a particularly vivid dream. But then Joyce looks down to find her ankles bound. What can this mean?

The final scene of "Distressing Ties" shows her bound and tightly gagged on her bed, struggling and whimpering in desperate confusion. "Oh Myra," she wants to know. "Which is the dream and which is reality?"

We're sure we don't know either, but we're not worrying about it in the slightest!



"The Slave Game" / "One Tie Two Many"

The Slave Game

Every Friday night, Laura and Jenny (Sally Roberts and Susan Blair) play the Slave Game. They arm-wrestle each other and the loser gets to spend the weekend in bondage, an ideal arrangement for two such bondage-minded gals.

Our story opens on a Friday afternoon with bondage model Laura at a photo-session, looking simply marvelous in a lemon dress, long black gloves and patent heels, fully bound and cloth-gagged in a chair and contemplating the evening's contest with Jenny. Laura is eager to get home to her roommate so they can get down to bondage business of their own. Seeing how Laura always wins, she doesn't want to be late. All the same, natural bondagess Laura is more than happy to try on the new inflatable gag for her boss before she leaves.

Jenny meanwhile is fed up with losing these weekly bouts and has decided to cheat a little. That evening, when Laura wins the arm-wrestle as usual, Jenny quickly injects her dumbfounded opponent with a knockout solution. She then lashes Laura's wrists in front of her, packs and tapes the groggy girl's mouth and in no time at all has her bound to a chair.

When Jenny explains how she cheated, Laura too confesses to stacking the odds a little. Her boyfriend has been supplying her with a steroid compound, hence her string of victories over the past weeks.

Nor is Laura's duplicity to end there. She hopes to trick Jenny into untying her by saying that all this bondage-play has brought out a submissive streak in her and now she wants to serve as Jenny's slave.

Jenny, however, is having none of the old submissive routine. She knows Laura too well, and recalls the various ordeals she has suffered over the last few weeks, notably being bound upright to a bed frame, ball-gagged and blindfolded. A flashback shows us just what this involved and we can understand her point of view entirely.

So now Laura is to get what's coming to her. Jenny replaces the packing, adds more tape, and prepares to put Laura through a series of lovely bondages—all in the name of justice, mind you. We watch Laura go from standing fully bound in an orange satin maid's outfit, complete with a leather strap-harness gag and a

drink tray fixed in front, to lying face-down in black lingerie and heels, ankles, wrists and arms tightly bound, with two pairs of panties tied in her mouth to keep her quiet.

From the outset of these captivities, Laura has remained determined to overpower Jenny in a careless moment, but so far no luck. Now, left alone, she struggles to the phone, manages to get her feet and work her gag off, then tries to call her boyfriend. But this just isn't her day. Jenny returns, puts her in a hogtie and promptly packs and cloth-gags her mouth before bidding her goodnight.

The next morning sees Laura being forced to cuff her own wrists and ankles (she's already wearing a collar and chain) before getting breakfast served to her in a pet's bowl marked "Slave." Then it's a knotted white cloth-gag to chew on while Jenny gets her ready for a "real workout." But Laura, now in glamorous street clothes, is not going to give in without a fight. When she is uncuffed and between bondages, she makes a brave attempt to overpower Jenny - but to no avail. She ends up face-down on the floor again, fully bound and going nowhere. But before Jenny can gag the miserable girl, there is a knock at the door.

Who should it be but Laura's bondage-loving boyfriend, Mike, who just had to drop by and see how the Slave Game was going. When he sees how things stand, he has Jenny ball-gag Laura and finish off the job.

But don't jump to any conclusions! In the closing scene, Jenny and Laura are tied back to back on the floor, knees to chests, Laura ball-gagged and Jenny tightly cloth-gagged. The idea is that they either get loose or stay that way till Monday morning. Oh well, that's the Slave Game!

One Tie Two Many

In the second half of this feature, we see what wonderful things can happen when two secretaries decide to be neighborly. Karen (Sally Roberts) has locked herself out of her car, and when Pat (Susan Blair) comes along and lends a helping hand, she notices some curious marks on Karen's wrists and inquires about them. The forthright Karen promptly announces that she moonlights as a bondage model, and - small world - Pat reveals she does the same. Since they get bonuses for coming up with new bondage ideas, the girls agree

to get together and compare notes. Who knows, they might even get to work for each other's bosses and earn more money.

At their first session, Karen is on the receiving end, enjoying a nicely drawn-out bondage in a chair, tied with her legs apart, knees drawn together and stick-gagged. After Pat has taken some snapshots, they change into lingerie for a very pleasant double-bondage. While standing, they put on ankle cuffs, collars, use a belt to join their waists, then a chain to connect their collars so they're facing one another. Karen packs Pat's mouth and ties a cloth over her lips; Pat then cuffs her wrists around Karen's waist. Karen gags herself the same way, then cuffs her own wrists behind her friend's back, having first passed a cuff-chain under their clothes, linking their wrists. There is much gagged laughter, lots of muffled talking (and no doubt a few sharp gasps and twinges) as the girls go from an upright position to lying stretched out on the floor.

When they've freed themselves, the girls then make an alarming discovery. Not only do they already work for the same boss, Eddy, but they are both supposed to be engaged to the guy! Things haven't been on the strictly up and up.

Pat decides to have it out with Eddy and

leaves Karen (now in a shiny grey dress and heels) on the floor fully bound, knees to chest, complete with crotch-rope, gagged with her own scarf and rolled onto her side. Throughout this long scene, poor Karen struggles, moans and whimpers most convincingly. What will happen?

Pat, meanwhile, changes her mind and returns to take Karen with her for the showdown. Of course, Karen remains gagged, wrists cuffed and chained before her as she's led off to Eddy's studio, where - wouldn't you know it? - that cad,

Eddy, finds them both too irresistible to lose. He has them compete for his affections - in bondage naturally!

Pat goes first. In black top, white skirt and black boots, she poses in a one leg balance, one wrist suspended above her, the other arm and leg tied to her body, wearing a mouth-filling ball-gag. She's certain that Karen doesn't stand a chance.

Karen, however, is no slouch. In patent hot-pants, orange top and white boots, she does a Gwen-in-the-clothes-locker routine, suspended by the wrists and ankles and cloth-gagged.

Then, as both girls stand waiting for the judge's decision, their wrists cuffed and chained behind them, they find that wily old Eddy has yet another surprise in store. Instead of announcing a winner, he calmly introduces his wife, who says in silken tones, "Let's wrap things up!"

As AH-9 ends, Karen is bound to a chair again, legs apart and tightly cloth-gagged, while her helpless former rival gets to lie on her tummy underneath, cloth-gagged and fully bound. Some girls just never learn. As for Eddy, well he's not really such a bad guy, eh?



AH-10 "Jeopardy"

This action-packed adventure opens in the office of none other than The Man himself - Robert Harmon - just as we'd like to imagine him, complete with a hooded, corseted, bound and kneeling female beside his desk for a phone stand. "I don't know why, but I just love this job!" he says, then asks to have Laurel Blake hobble in to see him from the studio where she's rehearsing.

Laurel hops in, fully tied and cloth-gagged in just her underwear, and is promptly told she is being flown out to Arrow studios to shoot "Laurel in Jeopardy." While the helpless Laurel listens, some of her scenes are read out to her by the kindly Mr. H.

We cut to Laurel in brown dress and heels at her destination, waiting at the airport for the Arrow car to pick her up. When it arrives, Susan Blair is driving. After the bags have been loaded in the car, Laurel asks where she's going to ride. Susan tells her, "Why, in the trunk, of course!" Almost before she can finish saying, "I don't believe this!", Laurel's wrists have been bound behind her and she is lying on her side in the trunk, fully bound and tape-gagged.

At the studios, Susan leads their helpless captive in on a tether to where a cuffed, hobbled and harness-gagged Sally Roberts, wearing a patent maid's costume and heels, is busily searching for the key to her cuffs. Susan had promised to leave it where she could find it, but no luck. Ever the prankster, Susan reveals that the key was hidden in Sally's gag all the time.

But by now, visiting bondage superstar Laurel has had enough. She makes impatient noises until Susan peels off the tape and removes the panties that have been wadded up inside her mouth. Laurel is ready to fly straight back to California, but Susan and Sally sooth her feelings, explaining how the airport abduction was just one of Susan's practical jokes. Relaxing together, they present Arrow's whole philosophy of bondage, how they side-step blatant sex and concentrate more on scripts and acting.

A practice run is suggested, and Sally and Susan proceed to tie Laurel in a sitting position on the floor, wrists to ankles, a stick under knees and over elbows, a nice ball-gag strapped in her mouth.

But Laurel's arrival at Arrow has been noticed. While Susan is in the kitchen getting refreshments, she is overpowered

by a masked intruder from a rival bondage company, who leaves her bound and gagged in a closet before going off to abduct Laurel. At first, Sally thinks the masked man is an Arrow stagehand pulling one of Susan's practical jokes. She changes her mind when he starts binding her wrists and arms too tightly, straps a Stanton pear-gag in her mouth and leaves her in a very strict hogtie.

Laurel, still bound and ballgagged, has been mewling and struggling all through this packaging of Sally, wanting to know what is going on. The intruder unties her feet, re-ties her hands behind her back, then leads her off to what he has in store for her.

Susan meanwhile, has gotten out of her closet and wriggles in to where Sally lies trussed up on the floor. She works her friend's gag loose and after many exertions they manage to get free. Both girls realize that this is no prank; they have a real kidnapping on their hands. Who took Laurel? And where? A dropped matchbook provides at least one clue: Shady Acres Lodge, a nearby closed resort. So, then it's damsels to the rescue.

Not far away, a motor van pulls up in



woodland at Shady Acres.

The masked driver lifts out a cuffed, chained, hobbled and ball-gagged Laurel, drags her into the woods and forces her to strip to her panties before cuffing her arms in front of her around a tree.

More torments follow. In black underwear, she is cloth-gagged and fully bound to a tree Gwen-fashion - a Willie favorite which Laurel reflects on as being "nice, neat and very secure." Then it's on to standing with her wrists tied above her to a branch, ankles bound, followed by her being spread between some trees and tape-gagged, and another tie-up in which she's tied with her back to a tree, tightly cloth-gagged. Laurel reflects that the ropework being used on her is reminiscent of that used by an East Coast bondage organization.

But before Laurel's thoughts can develop further, the cavalry arrives - or rather Sally and Susan on a bicycle, dressed more or less as the Lone Ranger (Sally) and Tonto (Susan).

A rescue is not that simple however. No sooner has cowgirl Sally found the helpless Laurel than she too falls prey to the masked stranger. Sally and Laurel end up bound back-to-back in a standing spreadeagle, both ball-gagged; then for variety get into a back to back arms-in-front-to-opposite-trees routine in their underwear. Nor does it end there. Next time we see them, the girls are tied with double-gag joining them in a lovely "gag-kiss."

At this point Susan arrives, goes to free them and - that's right! - joins the fun, though briefly. Stripped to her underwear and boots, ball-gagged and tied to a tree with her arms in front, Susan is able to draw a knife from her boot and free both herself and her friends.

Back at Arrow, Laurel completes her visit and is prepared for her trip to the airport. Susan ties her wrists and arms and adds a simple cloth gag, up to her usual pranks now that their ordeal is over. Sally, standing nearby with her wrists cuffed behind her, cops a tight gag too for good measure. After Susan has put Laurel in the car and driven off, Sally realizes that Susan has taken the key to her cuffs with her. Tricked again!

Now we discover that the whole adventure has been a dream. Laurel wakes to find Robert Harmon still reading scenes from her yet-to-be-shot Arrow script. He tells her to go and get packed for the journey, but as she hops out - still bound and gagged - she is suddenly grabbed by - yep! - the masked stranger.

"Jeopardy's" closing scene shows us Laurel, terrified, trussed and gagged in the stranger's hideout - in real jeopardy once more.



The final moments of AH-10 consist of a "Selected Short Feature" in which a booted, catsuited and collared Toni Angetelli lashes a topless Susan Blair to an X-frame. It is a nicely drawn-out bondage, with a strap-gagged Susan acquiring blindfold and crotch-rope in the process. The bondage complete, the frame is hauled upright, and Toni begins caressing her captive.

NOTE: Scenes from AH-10 can be seen in *Bondage Photo Treasures Number Three* and *Bondage Playtime Number Three* (January 82).



AH-11 "Tight Security"

This is one lovely tale. Sharon James (Sally Roberts) is a freelance photographer who inadvertently snaps a photo of a missing witness in a Senate investigation of a security agency. We see Sharon arriving at the studio of Carla Stacy (Susan Blair), a photographer friend who runs a bondage model business and can develop her film for her.

Sharon walks in on a photo session for *Bondage Life* - with Carla busily taking shots of a model who stands with her wrists bound above her and wearing a yellow dress, a black spandex hood and a white gag. Sharon excitedly tells Carla that she has a picture of a former agent who can prove the agency has been penetrated by foreign agents.

What Sharon doesn't know is that friend Carla is actually no friend at all, but a colleague of one of those double agents.

The scene shifts to the agency itself, where a new and untried agent, Cathy Palmer (Judith Wilson), has been cuffed and cloth-gagged (in top, skirt and heels) by more experienced agents as a joke, supposedly to test her escape abilities. Her superior, David Anderson - the double agent as we soon discover and Carla's accomplice - finds and reprimands her for such antics. He then sends her off to take Sharon James into protective custody and keep her out of circulation for a week, claiming it's for Sharon's own good.

To hear is to obey. Cathy surprises Sharon as she is phoning in her story, pulls a gun and thrusts a cloth into the startled girl's mouth. Sharon moans and pleads as Cathy finished gagging her, ties her hands behind her, then blindfolds her and leads her out at gunpoint.

The protective custody has begun. When next we see Sharon, she is seated on the floor, fully bound, gagged and blindfolded. Cathy removes her gag and wrist ropes to give her a drink, but won't answer any questions.

Then it's Cathy's turn to get the surprise. No sooner has she changed into a long blue gown, and replaced Sharon's gag and bonds, than David Anderson arrives. He has decided to take no chances. Cathy ends up seated on the floor alongside Sharon, fully bound, her mouth packed and cloth-gagged, whimpering pitifully as her supposed boss announces he'll be back to finish them off later. Sharon and Cathy exchange gagged cries of distress and



desperately struggle to free one another in some excellent footage. At last, after many delicious exertions, Cathy manages to pull off Sharon's gag and blindfold; then has her own gag removed with some rather lovely mouthwork by Sharon. Using their teeth, they finally free one another.

But Sharon is taking no chances with this girl who jumped her once already. Terrified lest Anderson return to carry out his threat, Cathy begs to be taken along too, cuffed and gagged if necessary. Sharon agrees to this, handcuffing the lovely agent and tying a gag over a mouthful of packing.

Then Sharon makes her next mistake. Where better to hide out than the studio of her photographer friend, Carla Stacy? Carla is more than happy to look after Sharon's helpless captive, and sets about making the girl earn her keep by using her as a bondage model.

A wonderful assortment of photo sessions follow. First up, still in her blue gown, Cathy appears before Carla's camera in a leather arm sheath, hobbled and wearing a leather strap plug-gag. Then she is forced to strip and gets bound to a chair, still strap-gagged and groaning frantically as the relentless Carla takes her pictures, followed by a standing, fully-bound pose wearing panties and heels, her wrists tied above her. It is while Carla has her like this that she reveals that she is David Anderson's partner and intends to dispose of her.

But Cathy is to have company. For when Sharon comes in, wearing blouse, plaid skirt and heels, Carla pulls a gun on her. Before our pretty amateur photographer knows quite what is happening, she is ball-gagged and bound face to face with Cathy, her arms around Cathy's body.

After Carla goes to make arrangements for the disposal of their bodies, the girls are again left mumbling in utter dismay, and struggling to escape once more. It is difficult with Cathy tottering on her cross-bound ankles, but they are finally successful and are able to overpower Carla when she returns. They get the squealing girl into a most effective hogtie, complete with a plug-gag to stifle her cries.

"Tight Security" ends with Carla and Anderson arrested and Sharon's story published. When Cathy asks Sharon what she told the police about her, Sharon says, "I told them you were my model."

And with that, they set to it. Sharon pulls Cathy across her lap and proceeds to tie her hands, playfully smacking her on the butt as she does so. The final scene shows the former agent hogtied on the

floor, having tape pressed lovingly over her mouth. "Just think of it as security, Cathy," Sharon tells her. "Tight security!"

This is solid bondage adventure as we love it most, more than ten very special tie-ups, some very stirring distresses, and some very convincing acting.

Rounding out this title to near on the full hour is one of Arrow's "Selected Short Features" starring Susan Blair and Toni Angetelli.

Susan, dressed as a maid in white skirt, black top and heels, trips while carrying a tray and is punished by Mistress Toni, a very striking dominatrix in black patent skirt and top, hose and heels. While Susan kneels over the sofa, her wrists are tied, then her elbows, legs and ankles. A blindfold is added and finally a nice juicy ball-gag. This done, Toni leaves her clumsy maid struggling on the floor for awhile. When she returns, she cradles the girl against her knee, petting her as a helpless bondage toy and teasing her wickedly by rubbing her riding crop over her captive form. A nice bonus!



AH-12 "Four Sally Roberts Movies"

AM-1

This wonderful program is a compilation of the four earlier AM black and white Arrow films, each one characterized by a raw energy and brisk action difficult to find in even the most expensive color productions. Sally Roberts and Susan Blair have never been better.

"Memories of Her Master" (AM-1), opens at a cemetery with Mistress Sally and Maid Susan paying last respects to their late Bondage Master. Both girls are capped, gagged and hobbled for the occasion just as he would have wanted them to be, Sally wearing a hood up over her gagged face that brings to mind Maureen O'Hara in "Jamaica Inn."

Back at Bondhaven Manor, we see what happens when the girls follow the terms of their Master's will, namely that Sally be kept in bondage every day until a new master can be found for her. First, Sally appears in dress and heels very prettily bent over Gwen-fashion, with her wrists tied up behind her and her mouth tightly cloth-gagged. Then it's a nice strict hogtie with lots of whimpering and the right

kind of struggles, followed by a cell for the night with wrists cuffed apart and panties taped in the mouth by a relentless Maid Susan.

In the morning, Sally gets bound in a leather skirt, top and heels, with her arms between her knees and fastened to her ankles and wearing a strap gag. While like this, she gets her lovely bottom introduced to the business end of a pledge paddle wielded by Susan.

Then it's Susan's turn to get into some further bondage herself. Sally wants to try a new chair-tie she's thought of, and though still gagged, cuffed and chained, she's able to get a lingerie-clad Susan tightly bound to a chair, her legs wide apart, her mouth gagged.

But no sooner has Sally removed her own gag and announced that she's Mistress once again, than a sudden noise reveals the presence of a thief who - you guessed it - leaves our beauties bound together. The closing scene of this fun bondage romp has Sally bound astride a chair-tied Susan's lap, both girls gagged mouth-to-mouth and waiting for someone to free them. It's one very beautiful sight!



AM-2

In "One More Time" (AM-2), Sally Roberts plays Margaret Mason, a lovely secretary surprised in her office by armed Rena Sliger (Susan Blair) as she's about to leave work for the day.

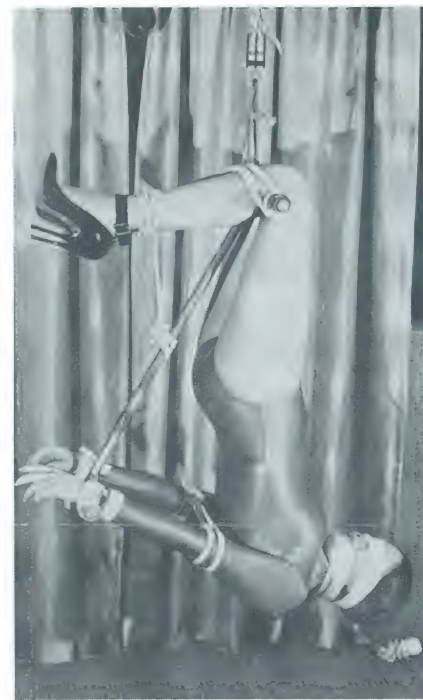
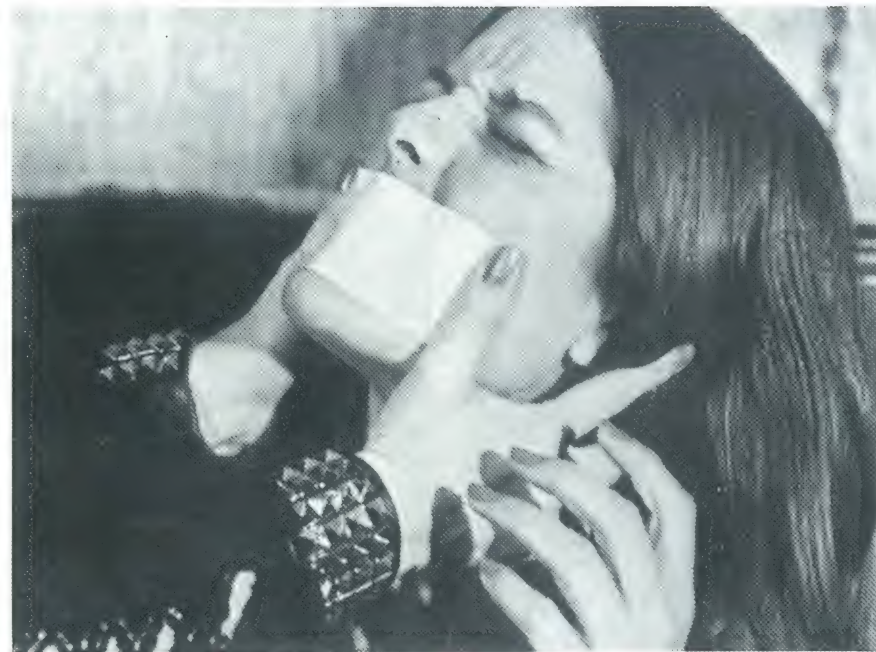
When Margaret tells Rena that all her money is at home, Rena has her remove her panties, stuffs them in her mouth, then forced her down over the desk and ties her hands. Then, all snugly roped up for traveling with clear tape over her lips and eyes, sunglasses and a concealing cape, Margaret is taken home.

When they arrive and she still refuses to tell where her money is hidden, Rena makes her change into a shiny leotard and takes her down to the basement for some suspension upside down on a special pipe-frame. Margaret hangs there, gagged and blindfolded, her legs over the cross-bar, being turned around for our viewing pleasure.

Other bondages follow: Margaret in lingerie once more tied facing a post and ball-gagged; Margaret cloth-gagged and bent over against a post, her arms tied up behind her along it, being spanked by Rena with that pledge paddle used in AM-1; Margaret strap-gagged and tied facing a chair back.

When the poor girl does finally reveal where her cash is hidden, we learn that the whole thing has been a put-up job. Apparently Margaret hires Rena to put her through the ropes each weekend, and now - to earn herself a tip - she ties Margaret up "one more time," leaving her sitting on the floor, wrists tied round her legs, a stick under her knees and over her elbows, her mouth packed and taped.

When Rena has gone, Margaret is left with the task of getting free, falling over onto her side in her efforts. A lovely way to finish the segment.



AM-3

In "Knot Today" (Am-3), we see what happens when Sally Roberts acts up on the soundstage at Arrow and gets grounded for a month. No bondage!

But Sally will do anything for a bondage fix. She gets Susan Blair to come over, hoping to become her bondage slave, but Susan is all for teaching Sally a lesson as well. Sally is not at all happy. When Susan refuses to make with the bondage, Sally sets about changing her mind, tying her friend very securely to a chair and ball-gagging her.

Despite such treatment, Susan still won't relent. So Sally dons a black catsuit, dresses Susan in baby-doll pajamas and heels, and prepares her for "bed" - cloth-gagging her over lots of packing and binding her up on a divan with her ankles suspended.

Still no luck. But Sally hits on a plan. If Susan's not around, they will have to use her for the bondage scenes in that day's shoot. So the next day, in the prop room at Arrow Studios before the crew arrives, Susan is strap-gagged and bound standing with her wrists above her, and then placed in the most stringent hogtie imaginable — elbows tied tightly together, her body arched right back. Ouch!

But Sally doesn't get away with her scheme. Susan's muffled cries attract the attention of the director, Jason Cord, who soon discovers what's been going on.

When Sally turns up for the shoot, she finds that all the staff have been sent home, and naturally thinks her plan has failed. When she goes to release Susan, her still-captive friend pretends she's been broken and says she will put Sally in bondage. Yea! Triumph! Success!

Sally, in dress and heels, has her wrists cuffed behind her, is tightly ball-gagged and then gets herself into a kneeling hogtie, ankles crossed, as she leans over a chair.

Then she gets more than she bargained for. Susan takes up a riding crop, announces that Sally is to spend the day trying out the studio's bondage toys, and sets to on the helpless girl's lovely behind.

"Knot Today" contains seven delightful, bondages, features everything from lingerie and streetwear to catsuits, and is one very nice package.





AM-4

Talk about a big finish! The final segment of our program, "Bondage Diary" opens with Sally Roberts (in dress and heels) bound to a chair with rawhide thongs, wrists in front, legs apart and wearing a harness zipper-gag, practicing for an upcoming Arrow program: Rawhide Initiation.

Susan Blair enters wearing a nurse's uniform, removes Sally's gag, then notices that Sally has dropped the diary she had been writing in before her bondage began. When Susan goes to read it, Sally protests that it's private, continuing a stream of angry abuse until Susan packs her mouth and tapes her lips shut. Susan begins reading while Sally moans and mumbles to no avail.

The first entry is for November 19, and we have a flashback to Susan's birthday, when Sally planned a big surprise for her friend - the Hanging Hogtie! We see Susan arguing that it can't be done, but after she has been bound hand and foot on the floor (in top, hotpants and black boots) and tightly ball-gagged, Sally demonstrates otherwise by hauling her up chest-high. With much gagged complaining and head-shaking, Susan is turned this way

and that for a full sixty-five seconds of absolute bondage helplessness.

The next entry is for January 23, and refers to the time Susan and Sally worked on improving the hood and gag arrangements used in that other Arrow program "I Like It Tight."

Sally, in top, patent leather hotpants and white boots, is bound to a chair complete with crotch-ropes, arms stick-tied, wrists in front, legs and ankles bound together, wearing a harness ball-gag over a white spandex hood *plus* a black scarf gag and lots of packing under that. All this is revealed to us when Susan ungags her prisoner: first the harness ball-gag, then the hood, then the scarf, and finally removes some wadded-up panties. This day's entry ends with a gagged Susan bound over the back of a chair, ankles to back legs, wrists to the front legs.

Back in the present, Susan now leads her captive off to some more fun and games. After a change of streetwear, they arrange a special visual for their director, Jason Cord. Sally is cloth-gagged and tied standing with her wrists fixed to an overhead beam. Then Susan cloth-gags herself and cuffs her arms around Sally's waist. There they stand: two lovelies ready and waiting. Quite a sight!



AH-13

"Please, Knot Me"

This delicious adventure opens with Sherry Maxwell (Sally Roberts) - the devoted bondage slave of adoring husband Brad - busily writing a letter to Bondage Life, putting down on paper how she came to know and love bondage. Naturally, Sherry is suitably dressed for the occasion in corset, elbow-length satin gloves and high-heeled boots, gagged and bound to a chair, ankles fastened to the rear legs, one arm tied behind her, the other cuffed on a chain so she can write.

We get all the details of Sherry's letter in a colorful flashback to the evening six months before when it all got started. We see Sherry in a white sweater and blue two-piece suit, relaxing with a book after work. Suddenly, Police Officer Kate Jones appears at the door. She announces that Sherry has neglected to pay her parking fines and must now accompany her to the courthouse. With that, she - incredibly - proceeds to cuff the bewildered Sherry's hands behind her back and leads her out.

At the courthouse, as Sherry waits in the holding cell to see the Judge, her thoughts turn to being handcuffed - a distinctly pleasant experience - and she asks to be cuffed again when Officer Jones returns. So it all begins. The feeling is so incredible that Sherry promptly buys some cuffs of her own.

We next see her by herself at home again, in a blue top, white skirt and heels, practicing with the cuffs and discovering that it's not enough. She recalls bondage scenes in romantic novels she's read where the heroine is bound and gagged, and decides to go further. She ties her crossed ankles, fixes a scarf between her teeth, blindfolds herself and cuffs her wrists behind her back. Thoroughly helpless at last, she goes off into a fantasy world. Later, when she tries to free herself, she drops the key to her cuffs, and as her fiance Brad is out of town and won't be coming over, it's not until the next morning that she frees herself at last.

But solo bondage is not enough for Sherry, so imagine her delight several weeks later when the doorbell rings and her surprise visitor turns out to be Officer Jones once again. The policewoman had sensed Sherry's enjoyment at being a captive, and now proposes to introduce her to the world of bondage. Sherry is so overjoyed that she weeps and begs to be made a captive. Kate Jones does so at once, cuffing her hands behind her,





packing her mouth and scarf-gagging her.

Sherry's life changes drastically over the following weeks. Kate continues to make her visits and show her new friend more and more about the world of bondage, preparing her for the more grueling ordeals to come. We see Sherry in streetwear seated on a sofa, wrists and ankles cuffed and ball-gagged; in lingerie, standing, wrists apart to an overhead bar, ball-gagged; then put to bed, wrists and ankles cuffed, her mouth lovingly packed and taped. All this time, fiance Brad is off on business, and Kate is able to carry out her plan without interruption.

When Sherry's two-week vacation falls due, she is naturally eager to share all her new discoveries with Brad. Kate, however, who has just finished tying Sherry's wrists and arms, reveals that she has already booked them into a bondage

training center called The Estate for the two weeks. Sherry is furious but what can she do? Before she can protest further, her mouth is packed and cloth-gagged, she is blindfolded, hobbled, collared, caped and tethered and led off.

At The Estate, Sherry learns all about bondage. One moment she is bound in black lingerie on an X-frame, wearing a harness bit-gag; the next, she is seen tending to another hooded, lingerie-clad slave who turns out to be none other than Kate Jones - herself a willing bondage slave also. Sherry gets her own back, stick-gagging her helpless friend.

Then it's dress-up time, and the girls are allowed to choose their own costumes for further bondage games. Sherry as a cheerleader is tape-gagged and placed in a cross-ankled hogtie by cowgirl Kate.

Finally, Sherry kneels in her blue suit



and is cuffed, collared, tethered, cloth-gagged and blindfolded for her return home. There she is told she must make a decision "to accept or reject bondage as a lifestyle."

Naturally Sherry accepts (we knew she would!). Kate cuffs her hands behind her, then introduces her to one of the best bondage masters around, who turns out to be - yep! - good old fiance Brad.

Back in the present, Sherry finishes off her letter to *Bondage Life*, explaining how she and Brad were married at The Estate. "Talk about your dreams coming true!" she writes. The program ends as Kate enters, takes the cuff off Sherry's writing wrist and ties it behind her back.

Twelve lovely bondages and a whole range of outfits, plus some very convincing bondage acting, make "Please, Knot Me" a stunning visual experience.

AH-14 "Roommates Revenge"

Angela York (Toni Angetelli) and Patty Bruce (Susan Blair) are roommates who share more than just the same apartment. They play bondage games together, with Angela as Mistress and Patty as her helpless slave.

The story opens with one of their sessions, as Angela, definitely looking the part in a patent leather playsuit, hose and black boots, ties an already blindfolded and topless Patty's wrists and arms, adds a crotch rope, then ankle ropes, until her captive is hogtied and ball-gagged.

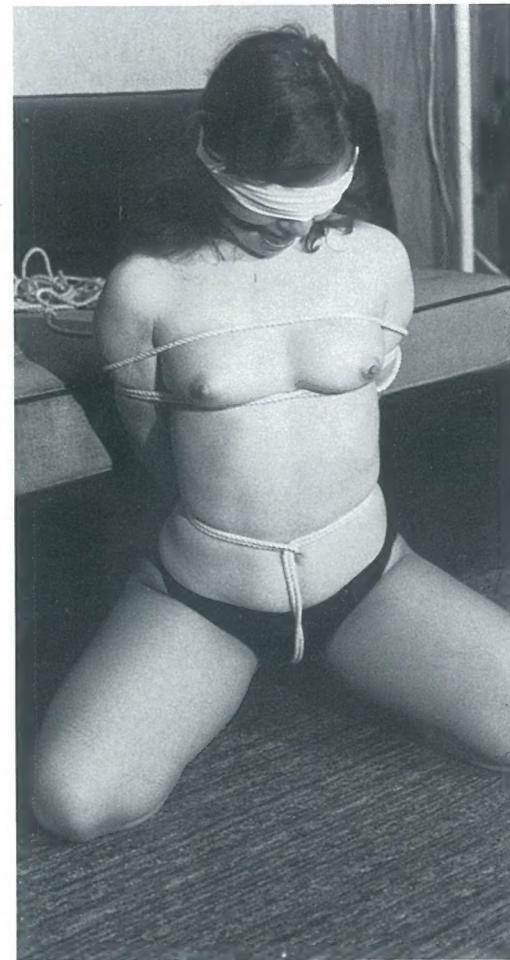
Then Angela makes two announcements - first, that she's been corresponding with another bondage mistress in town, and second, that she plans to sell Patty to her.

Patty is having none of this. When Angela leaves her alone, she struggles free, overpowers Angela and cuffs her wrists behind her. To Angela, this treatment is unheard of. She protests that Patty can't do this, that Elaine Scott, Patty's new Bondage Mistress, will be arriving shortly to collect her slave, that Patty must obey. Patty gags Angela with a white scarf and then sets about impersonating her.

We next see a blindfolded, fully bound Angela being told the bad news - that Patty is going to take her place and sell her instead. Angela's lively responses are cut off by a harness bridle-gag just in time. Their visitor has arrived.

A black-gowned Patty masquerading as Angela entertains Elaine Scott (Sally Roberts, her usual lovely self in top, orange skirt and white heels). When Elaine suggests they test their slave out, Patty-Angela readily agrees. The real Angela, in white top and skirt, is tied with her wrists in front, a stick through her arms, knees and ankles bound. During a change of gags she almost manages to explain what has happened, but too late - a harness-gag silences her and she is left standing and suspended. As this goes on, enterprising Patty is already wondering how Elaine would look bound and gagged.

Next up, poor Angela gets to wear lingerie for some seated bondage, fully bound with arms cross-tied in front a la *Bondage Playtime*. But while Patty goes off to get drinks, Elaine decides to change gags, and no sooner is the captive's mouth free than she is claiming that she is the real Angela and has a driver's license to prove it. Being an experienced bondage mistress and alert to such tricks, Elaine says she'll



check but still harness ball-gags the girl first.

Elaine learns she's telling the truth, but before she can free her, Patty returns and lassoes her.

Then it's two for lingerie bondage: Elaine bound seated in a chair, Angela bound standing against the chair back with her arms behind her around Elaine's front. Both girls are left like that, cloth-gagged and totally helpless, while Patty goes off to plan for the evening to come.

She turns out to be quite a bondage mistress herself. That night, we see Angela dressed in a patent leather maid's outfit and heels, with her wrists and ankles cuffed and chained in front and wearing a harness gag, while Elaine wears an orange dress and heels, is handcuffed and has her mouth packed and cloth-gagged. Patty gives her former mistress some rope and tells her to bind Elaine, no easy task for the half-helpless Angela. This lovely bondage is given to us in vivid detail. Angela binds Elaine's arms and wrists, makes her kneel and does her ankles, then hogties her while the poor girl whimpers and moans.

Then Angela is tied sitting on the floor beside Elaine, wrists fastened to her ankles. The two former mistresses are left to enjoy their bondage, moaning and mewling to each other and struggling beautifully until Angela manages to loosen Elaine's gag, then her wrists. Elaine

leaves her helpful companion still fully bound and tries to escape, but is caught by the diligent Patty and has her hands re-tied behind her. Elaine attempts the dominatrix bit, and while Patty admits to being the *natural* slave in this scenario, she still gags Elaine with a penis plug-gag and proceeds to bind her to a chair, legs apart, knees together, wrists tied to the chair arms. After she has had Elaine like this, Patty finally relents, unties her new Mistress and begs to be her slave.

Order is restored. In the next scene, a lingerie-clad Patty is bound in a chair, tightly ball-gagged. Angela, it seems, is to join her. She has forfeited the right to be a dominatrix and must re-earn it. Still in her maid's outfit, she has her arms and

wrists tied by her former colleague and is given a nice big ball-gag to chew on.

As a final surprise, Elaine then tells her captives that her own former mistress, Madame Dominata, has been invited over for the evening and that all *three* of them are going to be "gifts."

With that, Elaine straps on a collar and links herself by a chain to Angela and Patty before ball-gagging herself and cuffing her own wrists behind her back. The three of them wait there, all ball-gagged and bound and beautifully tethered.

This is one storyline that demands a sequel. I wonder what Judith Wilson would think of a part as Madame Dominata?



AH-15 "Bind Her Tight"

In this first-rate adventure, we find out what happens to a lady who can't pay her gambling debts. The culprit is Beverly Young (played by Laurel Blake), who is showering and dressing for a date in dress, lingerie and heels, oblivious to the fact that the Organization has sent over an Enforcer, Ada Evans (played most convincingly by Sally Roberts) to punish her for her careless ways.

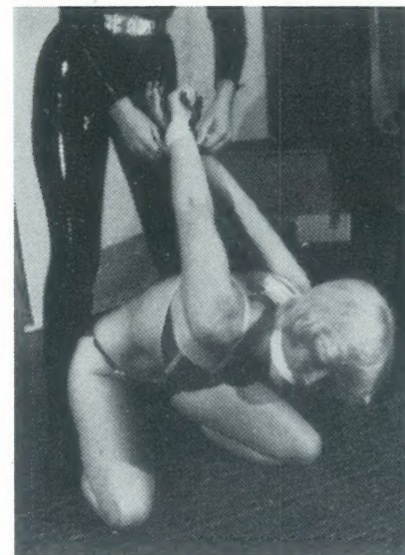
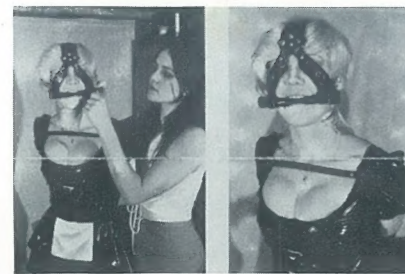
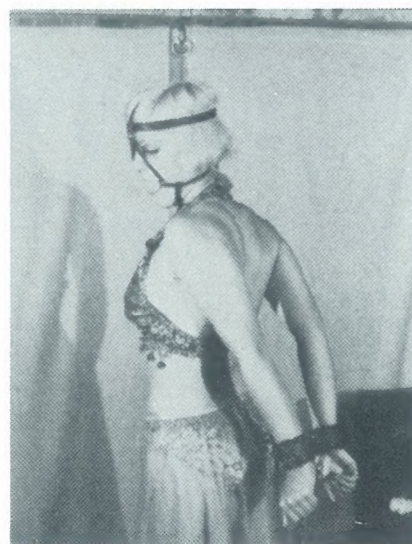
As Beverly finishes dressing, she is set upon by Ada (in orange top and black patent leather pants), slapped and knocked down. Before she can cry out, she is gagged with a pair of her own panties tied in with a black bra, then forced to kneel across her bed while her wrists, arms and ankles are thoroughly bound. Sobbing, whimpering plaintively, she is then tied to her bed while Ada explains that the Organization has decided to make an example of her. Ada has all weekend to teach Beverly the error or her ways.

When Beverly's boyfriend rings, Ada ungags her prisoner long enough for her to give the necessary excuses, then back goes the gag. Then it's down to the basement, where Beverly is bound standing with her wrists behind her. The bra-gag is replaced with clinging adhesive tape, then her arms are hauled up behind her so she's bent over forward Gwen-fashion. As Ada says: "The point it not to kill you but make you, shall we say, uncomfortable." Yay, Ada! We're with you!

The Enforcer returns two hours later and asks the girl if she has worked out how to pay her \$5000 debt. But no such luck; Beverly has been too preoccupied.

Ada continues the punishment, making the girl strip to her underwear, tying her first with her wrists over her head, then sitting backwards in a chair. Beverly's memory has improved by this time and she admits she has jewelry she can use to raise some of the cash. Taking no chances, Ada packs Beverly's mouth with panties, tapes her lips and goes to find these precious baubles.

While she is rummaging around in her captive's things, Ada discovers that Beverly Young is in fact the girl who rescued her foster parents from a burning house some years ago. "I owe you a real favor," she tells the helpless blonde when she rejoins her, but points out that she still has to get the money for her bosses. Ada definitely needs time to think this



one out and so goes out for awhile. There is no choice but to leave Beverly very securely hogtied with lots of rope and tape-gagged over packing. We watch the lovely prisoner rolling about in her blue dress and heels, moaning and struggling beautifully all the while.

At last, Ada finds a sure answer to Beverly's dilemma. She returns with a case of props lent to her by a bondage photographer friend, frees Beverly and explains how she can work off her debt by posing as a bondage model. And as we soon see, Ada is just the one to teach her, dressed first in a patent leather catsuit and boots, and later in a top, skirt and heels. Beverly undergoes some costume changes as well for her various "lessons." There is a red bra and pantie set while she is being shown how to kneel for a Master or Mistress, extend her arms to be bound, tilt her head back to receive a gag, etc; then a patent leather maid's outfit for when she is hobbled, bridle-gagged and forced into a single glove.

This training is all very good-natured. Ada says: "Let's see if you remember. Submit!", then pulls the helpless Beverly over her lap and paddles her. A harem outfit is used next, and once Beverly is in it and cuffed, chained, hobbled and made

to wear a harness ball-gag, she is told that her first assignment as a slave is with an Arab sheik. Ada makes Beverly do an appropriate dance for the occasion before preparing her for traveling in corset, long patent gloves, hose, white boots, cuffed at arms, wrists and ankles, blindfolded and gagged with a plug-gag. A cape is added, then she is led out on a leash and taken to the sheik. After she has been presented and Ada has gone, we see Beverly go into her routine. Kneeling, her hands cuffed, she pleads to be bound, gagged and used.

That's just what happens. When next we see her, poor Beverly is fully roped to a chair, tightly cloth-gagged, with her legs tied apart. The sheik took her request most literally. We have to agree with Ada: "Boy, is this girl ever earning her pay!"

Later, in dress and heels again, her first assignment over, Beverly sits at her mistress's feet, collared, cuffed and chained. They have made enough money to pay all her debts, but now Beverly suggests they go into business together. Ada agrees to the partnership on one condition: "We'll make bondage a lifestyle." Beverly is all for it.

We get a glimpse of that lifestyle as the story ends, with Beverly in an orange dress and heels, bound to a chair, arms crossed in front, legs apart, harness ball-gagged; then topless and seated on the floor while Ada ties her wrists to ankles, elbows to knees, stuffs panties in her mouth and tapes her lips, then rolls her onto her side.

Some months later, we see the inevitable outcome of all this training. The girls are both wearing gowns and looking marvelous. Ada frees Beverly from a bondage and says she can do as she wishes—be a slave or free. We are not at all surprised when the lovely blonde puts out her wrists to be cuffed again. She is told that a new customer is waiting.

"Bind Her Tight" is excellent bondage entertainment. There are lots of exciting costume changes, over ten drawn-out bondages and a range of lovely gags. Most important, both Laurel and Sally are perfect in their roles. When it's distress, the distress is real. When it's pleasure, we have no doubts at all. Highly recommended.

**LOOK FOR
"15 MORE HOURS OF
BONDAGE" (Volume 2),
due this spring from
Harmony.**

